

Michael
HAYDN
Symphonies • 1

Czech Chamber Philharmonic Orchestra Pardubice
Patrick Gallois



Johann Michael Haydn (1737–1806) Symphonies · 1

Although the music-loving Haydn family is now principally remembered for the achievements of Franz Joseph (1732–1809), among his eleven siblings there were two further professional musicians: Johann Evangelist (1743–1805) and Johann Michael (1737–1806), the latter of whom had a significant national and even international reputation as a composer and performer. His substantial oeuvre includes stage works, secular cantatas, dances, marches, divertimenti, a huge number of sacred choral pieces, and over forty works entitled ‘Sinfonia’ – that is, the symphony in its nascent form (and a term which, increasingly, came to refer to the typical fast-slow-fast instrumental overtures to operatic works).

Like his elder brother, Michael Haydn attended the choral school of St Stephan’s Cathedral in Vienna, and was praised by no less a figure than the Empress Maria Theresia for his fine soprano voice. He was also a gifted keyboardist, and was sometimes called upon to deputise for the cathedral organist during these years – in addition to which he learned the violin, and studied the music of J.S. Bach, Handel, and closer contemporaries such as Carl Heinrich Graun and Johann Adolph Hasse. Upon leaving the Cathedral in c.1757, he worked for various employers in the region of modern-day Austria and Hungary until the summer of 1763, when he found permanent employment in Salzburg. Here, the court was run not by a duke or a prince, but by the *Fürstbischof* – Prince-Archbishop – Sigismund Christoph Schrattenbach, who was succeeded in 1771 by Hieronymus Colloredo. Haydn served these two masters for the rest of his life, remaining in Salzburg for over forty years.

Among Michael Haydn’s court colleagues in Salzburg was Leopold Mozart (1719-1787), who had taken over the position of vice-Kapellmeister when Haydn was appointed ‘Hof- und Konzertmeister’. Wounded that he had not been elevated to the prestigious post of Kapellmeister after several decades of service, Leopold was unimpressed with Haydn, whom he considered to be slapdash and neglectful of his duties. A close bond of friendship and

professional mutual respect was to develop, however, between Leopold’s son, Wolfgang Amadeus, and Haydn, and there is evidence to suggest that young Mozart not only actively promoted Haydn’s music in Vienna, but drew inspiration and even modelled some of his compositions upon Haydn’s works. The stylistic similarities between the music of these two men was such that several of Haydn’s works were long thought to be by Mozart. Indeed, in 1783, when Haydn was unable to finish a commission to write a collection of duets for violin and viola through illness, Mozart finished the pieces for him and sent them off with Haydn’s name on the title page, to ensure that he was properly paid.

It is hardly surprising, given Haydn’s duties for his archbishops, and his close relationship with the Abbey of St Peter’s in Salzburg, that the majority of his compositions are sacred choral works. He was widely admired for his sacred music, winning plaudits from the newly-founded periodical, the *Allgemeine musikalische Zeitung*, with a circulation across German-speaking lands. The majority of the *Sinfonias* were composed between 1763 and 1788 (after which he focussed almost exclusively on sacred composition) – a period which coincided with his initial rôle as concert-master of the court orchestra, and largely before Colloredo set him more specific liturgical composition tasks. Thanks to Haydn’s careful record-keeping and his tendency to date his manuscripts, we are able to trace the compositional histories of these works, often to their very day of completion.

The four *Sinfonias* given here were all composed in the 1780s, under the regime of Archbishop Colloredo (who ran a rather stricter regime than his predecessor, and who famously fired Wolfgang Amadeus Mozart from court service, ‘with a kick on my arse ... by order of our worthy Prince Archbishop’ in 1781). The first *Sinfonia in G* (Perger 16), composed in May 1783, was formerly attributed to Mozart; and along with Haydn’s other works in this genre, it is scored to suit the forces available at court. The strings are supported by two oboes, two bassoons, two horns and

a single flute in this graceful work, the horns often used most prominently at points of structural emphasis, such as the very opening and close of the *Allegro con spirito*. The flute colours the strings’ first melody in the *Andante sostenuto*, contrasted with a prominent rôle for bassoons in the movement’s central section, and an opportunity for the oboes to shine in the return to the opening material. It is the strings, however, which provide the majority of the drive and thematic material (as in the closing *Allegro molto*), reinforced by a continuo player – in this case, a harpsichord – to thicken the texture and elaborate the harmonic progressions of the music.

The *Sinfonia in D* (Perger 21), written in March 1785, requires no flute but retains the other wind players, this time prefacing the opening *Allegro spiritoso* with an *Adagio* introduction, the strings beginning alone, to be joined by the winds before the music moves seamlessly into a faster tempo. Once again, Haydn uses his second movement, an *Andante sostenuto*, to give special prominence to wind solos: this time, to his two oboists. The work concludes with a dancing *Vivace molto*, a lively set of variations.

The next work, the *Sinfonia in C* (Perger 19), is the only work to appear on this disc which was published during Haydn’s lifetime, as one of three ‘Sinfonie a Grand Orchestra’ by the Viennese publisher Artaria, in 1785 – the

year after its composition. This time, trumpets and timpani join the ensemble, adding little martial flourishes to the *Allegro spiritoso* and also serving to punctuate the Sinfonia’s contrapuntal *Finale*. The second movement rondo, *Un poco adagio*, begins rather more gently, the brass instruments later introduced to colour its dramatic middle episode before a return to the chamber-like scoring of the opening.

We conclude with a work in four movements, the *Sinfonia in A* (Perger 15), which includes a minuet and trio. This is also the earliest piece given here, written in July 1781 – and Haydn’s only *Sinfonia* to feature, in addition to the standard two horns, a post horn, enriching the warm brass colouring of certain passages through the inclusion of this higher-range instrument. The post horn is also given a solo rôle in the trio of the third movement, gliding up and down the natural harmonics of a fanfare figuration. A pair of flutes are given particular prominence in the elegant elaborations of the *Andante cantabile*, whilst the outer movements bubble over with the energy of their string writing, lyrical melodies intertwining with driving bass lines and bouncing rhythms thrown back and forth to the wind players.

Katy Hamilton

Czech Chamber Philharmonic Orchestra Pardubice

The Czech Chamber Philharmonic Orchestra Pardubice, founded in 1969, is one of the Czech Republic's leading orchestras. The repertoire of this chamber orchestra includes a large number of compositions from the baroque era to contemporary music, including many cross-over and multigenre projects. The first principal conductor, Libor Pešek, quickly raised the orchestra to a high standard and the subsequent principal conductors have included Libor Hlaváček, Petr Altrichter, Bohumil Kulínský, Petr Škvor, Róbert Stankovský, Leoš Svárovský and Marko Ivanović, who have maintained the orchestra's reputation. The present conductor is Peter Feranec. The Czech Chamber Philharmonic Orchestra often performs at the Czech Republic's most important festivals, including the Prague Spring International Festival, the Smetana Litomyšl and the International Český Krumlov Festival, and at the many important venues in Europe, such as the Amsterdam Concertgebouw, the Salzburg Festspielhaus, Hercules Hall and Gasteig, Munich, the Vienna Musikverein, the Brucknerhaus in Linz, the Meistersingerhalle in Nuremberg and many others. Outside Europe the orchestra has played in Japan and has toured extensively around America. The orchestra has collaborated with many leading world-renowned conductors, including Jiří Bělohávek, Marco Armiliato, Mariss Jansons, and with a number of prominent soloists and choirs. In addition to its work in the concert-hall the orchestra regularly engages in operatic and theatre projects and has dozens of successful discs to its credit on Naxos, ArcoDiva, Supraphon, Classico, Monitor-EMI, and Amabile. www.kfpar.cz



Photo: František Renza

Patrick Gallois

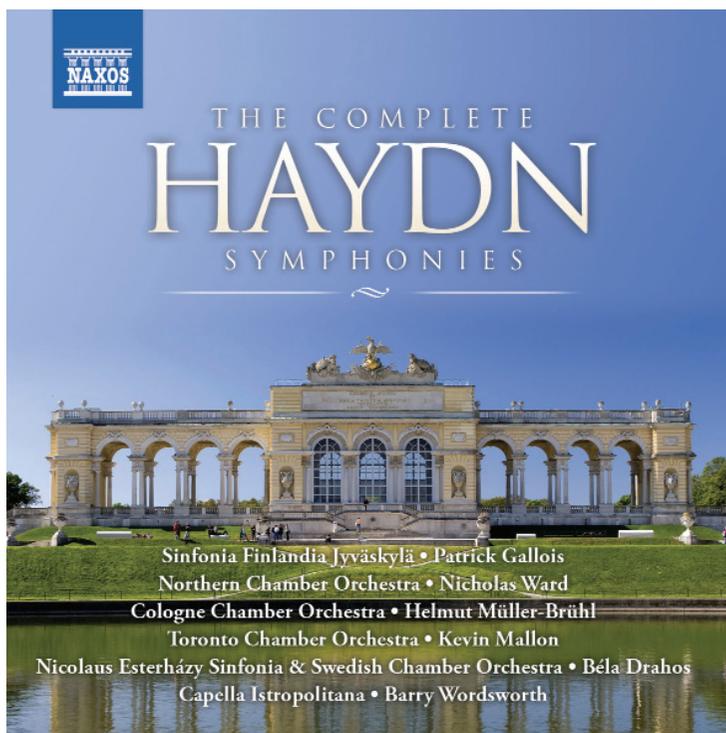
Patrick Gallois belongs to the generation of French musicians leading highly successful international careers as both soloist and conductor. From the age of seventeen he studied the flute with Jean-Pierre Rampal at the Paris Conservatoire and at the age of 21 was appointed principal flute in the Orchestre National de France, under Lorin Maazel, playing under many famous conductors, including Leonard Bernstein, Seiji Ozawa, Pierre Boulez, Karl Böhm, Eugen Jochum, and Sergiu Celibidache. He held this post until 1984, when he decided to focus on his solo career, which has subsequently taken him throughout the world. He regularly performs and records with leading conductors and collaborates in chamber music with musicians such as Yuri Bashmet, Natalia Gutman, Peter Schreier, Jorg Demus, the Lindsay Quartet and formerly with Jean-Pierre Rampal and Lily Laskine. He has been invited to appear as a soloist with major orchestras in Europe and in Asia, and at leading international festivals, with tours to Germany, Japan and Israel, and annual master-classes at the Accademia Chigiana in Siena. For twelve years after establishing his own orchestra in Paris, the Académie de Paris, Patrick Gallois developed a conducting career which has taken him to Japan, Scandinavia, Italy, Portugal, the United States and Bulgaria, in addition to appearances as a conductor in France. In 2003 he was appointed Musical Director of the Sinfonia Finlandia Jyväskylä and toured regularly with the orchestra. Both as a conductor and as a flautist he has a wide repertoire, with a predilection for contemporary music, and many new works have been dedicated to him. His recordings include an award-winning series for DG. For Naxos he has recorded the complete *Flute Concertos* of C. P. E. Bach (8.557515-16), Haydn's *Symphonies Nos. 1-5* (8.557571) and *9-12* (8.557771), and Gounod's *Symphonies* (8.557463), among other works. His recording for Naxos of Kraus's *Aeneas i Cartago* (8.570585) was awarded a Choc (*Musica*) in April 2010. His recording of the *Violin Concertos* of Saint-Saëns with Fanny Clamagirand (Naxos 8.572037) was awarded a Choc (*Musica*) in February 2011 and a Diapason d'Or in March 2011. A further Choc (*Musica*) was awarded for his recording of the Mendelssohn *Violin Concertos* with Tianwa Yang and Sinfonia Finlandia Jyväskylä (8.572662). www.patrickgallois.com



Photo: Matti Salmi

Also available
The Complete Joseph Haydn Symphonies

Naxos 8.503400 [34 CDs]



Overshadowed by his older brother Franz Joseph, Johann Michael Haydn enjoyed great esteem during his lifetime. There is evidence suggesting that the young Mozart patterned some of his compositions on those of Michael Haydn and the stylistic similarity between their music is such that several of Haydn's works were long thought to be by Mozart, including the *Sinfonia in G* included in this first volume devoted to his Symphonies. All four of the lively and inventive works here were composed in the 1780s and specifically tailored for the Salzburg court.

**Johann Michael
HAYDN**
(1737–1806)
Symphonies • 1

<p>Sinfonia in G major, (Perger 16)</p> <p>1 Allegro con spirito 4:03</p> <p>2 Andante sostenuto 3:54</p> <p>3 Finale: Allegro molto 3:32</p> <p>Sinfonia in D major (Perger 21)</p> <p>4 Adagio – Allegro spiritoso 6:07</p> <p>5 Andante sostenuto 9:10</p> <p>6 Finale: Fugato – Vivace assai 5:40</p>	<p>Sinfonia in C major, (Perger 19)</p> <p>7 Allegro spiritoso 6:47</p> <p>8 Rondeau: Un poco adagio 6:11</p> <p>9 Finale: Fugato – Vivace assai 6:24</p> <p>Sinfonia in A major, (Perger 15)</p> <p>10 Allegro con brio 5:31</p> <p>11 Andante cantabile 5:30</p> <p>12 Menuetto 3:17</p> <p>13 Presto 4:19</p>
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Filip Dvořák, Harpsichord
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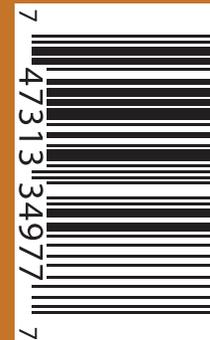
Recorded at The House of Music, Pardubice, Czech Republic, 17–22 February 2015
Producer: Jiří Štílec • Engineering & Editing: Václav Roubal, Karel Soukeník • Booklet notes: Katy Hamilton
Cover photo: Festung Hohensalzburg, Salzburg (© minnystock / Dreamstime.com)



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Playing Time
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